
THE

Great Picture Frauds

As exposed by Mr. J. Purves CARTER,
Art Expert, in the *New York American*,
published November 16th. 1908. ۞ ۞



With Copies of some of the many LETTERS
of appreciation received from eminent persons.

LAFLAMME & PROULX, Print.

QUEBEC, 1909

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Introduction

Having been all my life connected with art, and its study, and the conduct and formation of some of the most important galleries both in Great Britain and on this continent, as well as restoring the paintings in them and making the catalogues, I have had unusual opportunities for observation and am intimately informed of what goes on among the picture dealers on both sides of the Atlantic. Many of the dealers I know to be absolutely unscrupulous. They conspire among themselves to cheat, deceive and defraud the art-loving public whose confidence they win because of the latter's delight in beautiful things. Wholesale and bare-faced swindling has gone on for years and to an appalling extent. I had, unfortunately to shut my eyes to these impostures because of my disinclination to wound the pride and feelings of many of my most valued clients among the collectors whom I respect and admire

for their love of art, but whose technical knowledge has not always been sufficient to save them from the insidious tricks of the plausible dealer in fake «old masters». I have however felt at last it was time to speak out and publish the truth both in the interest of art and the public as well as my private clientele. It is now my duty to warn everybody who collects to be on their guard. In my first exposé I have only mentioned a mere tithe of the flagrant cases I know of where persons of position have been duped by the swindlers, a number of whom worked together.

I intend to continue the exposé of the fake picture dealers and to publish a full list of the faked pictures in a large number of collections I am conversant with, and I count upon the co-operation of art-lovers both in the States and in Canada. I pledge myself to assist in every possible way any of the victims of the impostors who purloin millions annually of honest citizens money for worthless imitations, and deluge the whole country with rubbish that could not be sold in Europe at all. This worthless rubbish is imported gener-

ally through New York, doctored there, and sold and transmitted to large cities all over this continent, to the detriment of the advance of art and to the exclusion of legitimate business.

It is with a view of aiding in preventing this nefarious traffic that I have been prompted to reprint my exposé which appeared in "*The New York American*", as well as adding a number of letters received from persons of eminence who approve of my action.

Further, apart from the miserable deception in itself and the actual loss in money (for if these wretched imitations were to be put up at auction or sent to the only reliable markets, namely London and Paris, they would not realize the cost of the frames), a far more serious situation is at issue. The collector of any works of art, especially paintings, stakes his taste and his judgment on his possessions. To own imitation paintings or fakes for genuine works is a serious reflection on the owner's judgment, and is a menace to his status for fine taste. Further still, genuine works of art have an ethical value, as well as an educa-

tional one, imparting taste and refinement. The fake painting, or fake work of art cannot impart what it does not possess, nay, it is detestable on account of its falsity, and damaging in its contact. Its design to deceive by counterfeit is condemnatory, and no action would be too severe to remedy the evils or punish the miscreants who are no better than counterfeiters. They are worse indeed, as their crime is doubly heinous inasmuch as they conspire to obtain the confidence of those who trust them, by most dangerous combinations and strategies.

A fake or imitation painting cannot impart instruction the same as the original, because the very qualities which the original is vitally endowed with is lacking, and the only thing the fake work is capable of, is to create an entirely false idea of a «master». They are recognizable to the expert by the burlesque or caricature of the truth, and proclaim their lying origin as they cry out from the walls «I am supposed to be genuine,» and they seem to be ashamed when looked at.

The intelligent and true collector is always on his guard to protect his

collection and himself from the contact of fake works, for he feels it would be a deep reflection upon his judgment, should any of these fakes creep in. It is bad enough that our private collections should contain fake works of art but when it comes to public museums and galleries also being victimized, then it is a question where the public should demand a through investigation as to who is responsible for placing them there.

The Metropolitan Museum, the Philadelphia Museum and the Corcoran Art Gallery, in Washington, as well as The Boston and other Museums all contain a number of fake works for which large sums have been paid, or which have been loaned and which are absolutely worthless and a disgrace to the Institution, and the rogues who have been instrumental in placing them there go about boasting of their nefarious doings.

For the protection of owners of paintings, I am prepared to go over any collection, private or public, and give a certificate on any or all the pictures and I will undertake both to keep the

strict confidence of the owners, and to give a thoroughly reliable and truthful statement as well as be prepared professionally to back the same statement in any court of law if required. My testimonials annexed will prove my wide range of practice and speak for themselves.

The only way to ensure the genuineness of an old master, is to submit it to well known and disinterested experts and get their opinion in writing, and to publicly exhibit them and to court open criticism. Documents and so called pedigrees are generally spurious, as it has been proved upon investigation that those are made for the occasion.

The whole question has become one of national importance because of the relationship that art bears to the State to-day. The monstrous condition of the art traffic not only is the means of deluging the continent with thousands of worthless works, but it paralyzes and makes almost impossible legitimate business with real and genuine works of art, as the swindlers band together and monopolize practically the whole trade, by combining criminally against

legitimate business with real and serious art.


FALSE PAINTINGS IN FRANCE

Press Despatch.

“ Paris, 18th. March, 1909. — The police have seized thirty false paintings bearing amazingly well imitated signatures of J. J. Benner, Narcisse Diaz, Gustave Courbet, Félix Ziem and several other well known French painters.

“ Those paintings were to have been sent shortly to New York. The police did not give the identity of the most unscrupulous trader who is the head man of this affair, and who, without any doubt, will have to settle with the law for this attempt at swindling. ”

The above is a despatch to the American Press from Paris, and has appeared in “*L'Action Sociale*” Quebec, and is of as recent a date as March. It not alone proves my assertions as to “faking” the American public, but shows how daring some of the dealers have become in carrying on their unholy traffic.



FAMOUS ARTIST AND LAVAL PICTURES

Mr. J. PURVES CARTER busy with
Collection at Laval University

BY G.-M FAIRCHILD,
in Quebec Daily Telegraph

Unheralded, unannounced, J. Purves Carter, one of the greatest living authorities on the « old masters » in painting, and a renowned restorer of their works, has quietly and unobtrusively been engaged for some six weeks past on several pictures in the celebrated Laval University collection. This is not, however, Mr. Carter's first visit to Quebec in connection with the Laval pictures. It was he who, with infinite pains, carefully identified the various paintings and accredited them to their proper authors, and having done this, wrote a description of each picture with a short but brilliant biographical

sketch of the artist. This work was published in 1908, under the auspices of the University, in an edition de luxe that also contained a number of halftone plates of some of the most valuable pictures. This catalogue is a monumental work of intimate and close research and conclusively shows the author's profound knowledge of his subject. Since the publication of this catalogue, the University authorities have become thoroughly aroused as to the very great art value of the paintings and the greater necessity for their complete restoration.

Unfortunately the funds available for this purpose are not sufficient, but it is hoped that means may be found before some of the pictures are hopelessly injured. Not even the Metropolitan Museum of New-York numbers such a list of the great masters of the world, but many of them hardly exhibitable owing to decayed varnish and accumulated dust of years. It is deplorable that there is no citizen of Quebec public spirited enough to come to the rescue with the necessary funds, and thereby place Quebec in the

enviable position of one of the greatest art centres on the continent, the favored resort of connoisseurs, students and tourists. In the voluminous appendix to Mr. Carter's catalogue, he calls particular attention to a large number of the masterpieces in the galleries for their very great beauty and charm. Space here would not permit an enumeration of them all, but when I cite the following artists whose works are represented by one or more notable examples, some idea may be formed of the whole : Simone Memmi, Salvator Rosa, Zucarelli, Peter Philip Roos, Peter Neefs, Campidoglio, Pietro Berrettini, called Cortona, Jean-Baptiste Monnoyer, Lingleback. de Heem, Schalken, Corneilius Droogslout, Paul Bril, Sasso Ferrata, Vanden Eeckhout, Mazzuolo called Parvigiano, Jose Ribera, Juan Hermida, Jan Weenex, Gainsborough, Gotfried Schalken, Agnese Dolci, Domenico Feti, François Boucher, Van Loo, David Teniers, the younger ; Gerard Honthorst, Pietro della Vecchia, Audrea Schiavone, Bronzin, Albert Cuyp, Van der Meulen, Kalf, Vandyke, Ricci, Mola, Zurbaran,

Van der Meer, Vargas, Rubens, Bassano, Tisoni known as Bazzi, Van Balen, Poussin, Reynolds, Teniers, the elder; Opie, Lawrence Parrocel, Coypel, Correggio, Guido, Champaigne, and many others, but the above list conveys some idea of what is embraced within these galleries.

In a note, Mr. Carter says : — “ Here are exhibited priceless treasures destined to probable destruction should a conflagration take place in or around the University. These masterpieces, products of the greatest painters, if destroyed, would be an irreparable and national loss. Immediate measures should be adopted to prevent a possible calamity.”

Mr. Carter is at present restoring the valuable altar pictures that were supposed to be hopelessly injured by the fire which partially destroyed the Seminary Chapel some years ago. The work is progressing most satisfactorily. Mr. Carter is not alone a restorer and art expert, but an artist as well. He was a student at the Royal Academy of Arts, London, and

took art-master's certificate at the National Training School, South Kensington. He also worked under the late Mr. Henry Merritt, restorer in the Royal Galleries and collections, also under Sir Frederick Burton, director of the National Gallery, and under Signor Raffaele Pinti, restorer to the National Gallery, and Prof. Church, F.R.S., Expert to the Royal Academy.

He was art teacher at the Charter House School of Art and the Polytechnic Institute. He is the author of the following works : "Songs of hope", "The Cross of Beauty", "Art and the Beautiful", as well as innumerable essays, art notices, critiques, and annotated catalogues. He was art director to the Marquis of Bute, and aided the late Henry Doetch in forming his famous collection. Other noted galleries have also received Mr. Carter's attention, both in Europe, and the United States.

He has been fearless in his exposure of the art frauds in the United States, where hundreds of "fake" old masters have been palmed off upon the multi-

millionaire by unscrupulous and dishonest dealers. In the "*New-York American*", of Nov. 16, 1908, he opened his campaign against these dealers and swore to the truth of his charges. He has incurred the undying animosity of the "fake" dealers, but he has won a host of friends among collectors all over the continent.





From the
"NEW YORK AMERICAN "

November 16, 1908

For several years Mr. Carter has worked for wealthy art collectors in the Eastern States as a restorer and reliner of "Old Masters." The youth of many of the "masters" which he was asked to restore surprised and hurt him to such a degree that he finally has severed his connection with almost all of the dealers from whom he had employment.

Mr. Carter of late has been pointing out to collectors the fakes and imitations which he has found in their collections—generally pictures for which they paid many thousands of dollars and which they considered priceless.

Wealthy Collectors in a Conference.

Following the Carter reports on bogus old masters, and in spite of the fact that the wealthy collector would rather pocket his loss than admit he has been fooled, there was a conference in Boston yesterday between two of the richest private collectors of art in New England to whom *The American* submitted Mr. Carter's disclosures. They are convinced that they have purchased several "fake old masters," and the conference was to find means, if possible, to recover from the dealers who swindled them.

In his declaration that American art collectors have been tricked by dealers, Mr. Carter is borne out by Dr. C. H. de Groot, assistant director of the art gallery at The Hague, who returned to Holland within the last ten days after an extensive tour of inspection of American private galleries. Here are the galleries which Dr. de Groot saw :

In Philadelphia — The P. A. B. Widener and J. G. Johnson collections.

In Boston—The priceless Sears, Thayer and Bartlett collections.

In New York—Those of Clark, Altman, Whitney, Frick and Havemeyer.

Here is what Dr. de Groot said to an American reporter as he was sailing on the *Kronprinz Wilhelm* :

“ Americans are—what you call that funny word, oh, yes—suckers, in buying art works. I came over here to look at your ‘ Old Masters ’, and I am going back in despair. My last hope was a big collection in Philadelphia. That failed me and I am going back. In all America the only collections I found which seemed wholly first class were the Frick and Havemeyer and Johnson collections, though there are some great pictures in the other collections.”

Mr. Carter's association with the private and public galleries in New York has been a matter of years. He has had the paintings off the walls for cleaning and relining, and has had unusual opportunities for detecting spurious old masters.

**Glorious Names are
attached to "Fakes."**

"Glorious names are attached to the bogus works of art," said Mr. Carter yesterday to an American reporter in his apartments at the Hotel Lafayette. "Many of the Sir Joshua Reynoldses, the Gainsboroughs, the Constables especially, the Rembrandts, the Van Dycks, Turners, Velasquezes, Rubenses, Halses and Paul Veroneses are nothing but imitations".

"Most of these imitations, sold for \$10,000 to \$100,000 each, are in reality worthless works, not even old. They are modern imitations, painted on old canvases, with old stretching frames, worm-eaten for the occasion.

"In Paris and Brussels scores of manufactories of these "old masters" exist, which are once in a while raided by the police, their conductors tried and sent to jail. New York is the very hot bed and gaming ground for these "gentlemen", whose methods and consciences are on a plane with those of the professional gambler. They are up to every trick to win the confidence of the wealthy, and the

yarns they spin to credulous collectors are simply amazing."

**Mr. Carter's Statement
In affidavit form.**

For the first time since the traffic in spurious paintings fastened itself upon the United States, a man who has seen the nefarious trade from the inside has been persuaded to speak to "*The American*." Mr. Carter was asked to put his definite knowledge of "fake" pictures in affidavit form, and the affidavit he willingly made on Saturday. It is the first fearless word of an art worker who has finally become disgusted with the huge game which has long been played on American collectors. The affidavit is in the possession of "*The American*."

Among Mr. Carter's clients have been Sir William Van Horne, of Montreal; the Laval University, at Quebec; Mr. Nathaneil Thayer, a Boston Millionnaire; Mr. Frances Bartlett, whose summer home adjoins that of Henry C. Frick, at Pride's Crossings, Mass., and Mr. Catholina Lambert, the Paterson, N. J., silk mag-

nate. He was retained by the late Stanford White as an expert in paintings and as a decorator for several rich New Yorkers, who were clients of his.

Some years ago Mr. Carter spent at least two months in the home of P. A. B. Widener, near Philadelphia. He went to the Widener country place at the owner's request and received orders to "restore" his paintings.

In Philadelphia he also was engaged by Mr. J. G. Johnson, a famous lawyer and one of the wealthiest men in the Quaker city. He was commissioned by Mr. Johnson to go over the Wilstach collection. This was a task of some four months. E. T. Stotesbury, head of Drexel & Co., the foremost bankers of Philadelphia, was another client.

In Washington Mr. Carter says his first work was for Ralph Cross Johnson and the late Harriet Lane Johnston, sister of President Buchanan.

Great Ingenuity in Making the Sales.

When seen by an American reporter yesterday, Mr. Carter said :

“ Much ingenuity is used in faking masterpieces. Their titled owners, through ‘ vicissitudes ’ — generally gambling or some other misfortune — are usually in “ straitened circumstances.” The unique opportunity presents itself for acquiring the ‘ gem ’ of the collection or ‘ heirloom,’ but of course it is a big figure that secures the prize.

“ Documents, pedigrees and guarantees are plentiful and forthcoming, and, as far as names are concerned, these leave nothing to be desired. One gentleman, who became suspicious, sent detectives to England to ascertain from the noble family the truthfulness of some specious document, with the result that he found out the fraud.

“ Sometimes a large painting is cut up in several parts and each part doctored and sold as an original, making three or four ‘ old masters ’ out of one. I know of a painting so treated where a lamb was

harmlessly gamboling around a Holy Family. The dealers—it was on wood, —cut through the lamb relentlessly and the part which remained on each picture was carefully painted out. The fore-quarter is concealed in a famous collection in Washington and the hindquarter went to Boston. I personally know of hundreds of these faked pictures, and it is astonishing to me that the perpetrators are not arrested and sent to Sing Sing for a term of years.

“ If some of the collectors were to send their collections to London or Paris and try them for sale or exhibition, they would soon get all the evidence to satisfy them. ”

Mr. Carter spent more than two months in the big collection of Sir William Van Horne, at Montreal. Of the three hundred pictures, about one hundred are from Sir William's own brush, and the expert pays high tribute to the railroad builder's personal skill as an artist. Much to his sorrow, however, he found that some cleverly “faked” pictures had crept into that collection. He said :

"I was asked to clean and reline a portrait that bore the name of Nicholas Maas, the celebrated contemporary of Rembrandt. It was of an old lady, but I had not been at work on it long before I discovered the old lady's old gentleman had been painted out. I called Sir William and told him the circumstances.

**But the "Old Gentleman"
Was kept in hiding.**

"Will you have the old gentleman, too?" I asked.

"'Leave him under cover,' returned Sir William, who evidently feared to lose an 'old master' if the truth showed forth."

There is perhaps no one in Boston prouder of his paintings than Francis Bartlett, who has been a collector for years. Despite the fact that there are many pictures of priceless worth in the Bartlett collection, Mr. Carter says he found the ever present "fake." Of the Bartlett collection he said yesterday :

"Among the most glaring frauds in his collection was that of 'Shipbuilder

and Wife,' alleged to be by Rembrandt, for which, I am credibly informed, Mr. Bartlett paid something like \$50,000.

"I knew it to be a fake the moment I spied it, as I had worked upon it a couple of years before at the request of the New York dealer who owned it then. Its opacity and total lack of the qualities of the great painter made it easily recognizable. I told the dealer it was a fake at the time, and I also told Mr. Bartlett when I found it in his collection. Mr. Bartlett then said I was under a delusion, as he knew the picture had only been in this country six months and he had purchased it from a dealer in Washington. He wanted to know when I had restored a picture like it. Later on he heard from friends certain doubts as to his Rembrandt. He sent to England to verify the guarantee which had been sold to him with the picture. He found that the original, which he thought he owned, was in the possession of King Edward VII, and that the guarantee was as false as the picture. Mr. Bartlett immediately threatened prosecution and secured the return of his

\$50,000 from the dealer who had imposed upon him, so I am informed.

« In Mr. Bartlett's collection I also found an alleged Sir Joshua Reynolds purporting to be a portrait of Lady Connolly. I was asked to reline this picture to remedy its blistered condition. When the picture was taken from the high position which it had occupied on the wall, I was surprised to find that an old canvas had been tacked on the back of the new, and the "old master" which I was to reline was but a fresh paint daub, by Heaven knows whom.

Agreed to be Witness Against the Dealer.

“Knowing from information and belief that Mr. Bartlett had paid upward of \$20,000 for this alleged Sir Joshua, I felt it my duty to inform him that it was a rank fake. He was very much discouraged and asked me if I would be a witness to the facts revealed. I gave him a letter which I had ready in my pocket to that effect, but so far as I know he has not yet brought any action against the

dealers who robbed him with this false picture.

The Nathaniel Thayer collection in Boston has been in the family for years and the older portion of it is absolutely free from imitations. But the collection, according to the expert, has not entirely escaped the pernicious "fakir." Of this Mr. Carter says :

"A picture which aroused my suspicion, was the alleged 'Portrait of Mrs. Tickell,' supposedly by George Romney. This I found to be a feeble imitation of the original painting which is in the Rothschild collection in London. The big, broad touches which the fakir had used betrayed an attempt to imitate the breadth of Romney's masterful work. The color was opaque quite lacking in luminosity and transparency. I found the cracks were not those of necessary age and color. The back of the canvas showed signs of having been aged artificially.

"In the collection of Mr. Bayard Thayer, of Lancaster, Mass., I noticed an interesting picture attributed to Paul Morelese, a celebrated Dutch painter,

entitled 'Madame Van 'Tromp.' It purports to have come from the Van Der Hoop collection, Amsterdam, but careful examination showed it to be a bogus work."

Turning over his notes on Washington. Mr. Carter said :

"There is perhaps no city in the United States in which the private collections and galleries contain so many spurious old masters as the National Capitol.

"When I first entered the famous Corcoran gallery, I was staggered by the number of copies and fakes which hang on its walls. The first picture which came to my notice was entitled 'Henriette Maria,' and labelled 'William Dobson.' In reality, the original was painted by Van Dyck, and this one is simply an old copy sadly misnamed.

"Among other fakes which I noticed in the Corcoran Gallery was a 'Miss Adam' attributed to John Hoppner ; 'Lady Hamilton,' attributed to George Romney and an 'Ideal Female Head' attributed to Sully. This latter picture

is so bad that it is an insult and sully to Sully's memory."

Former Senator W. A. Clark has been an assiduous collector and owns many fine pictures, but more than three which he had on exhibition at the Corcoran Gallery in Washington last week were set down as rank fakes by Mr. Carter.

"The most glaring of these fakes," said Mr. Carter yesterday, bears the name plate 'Dorothy Walpole, Marchioness of Townsend' and is attributed to George Romney. The canvas hanging next to it, entitled 'Portrait of a Lady,' attributed to Sir Joshua Reynolds, is a glaring piece of misrepresentation. It shows such an obvious lack of drawing that I am surprised they dared hang it in the museum. The third of this Clark trio, also a portrait of a lady, is attributed to Hoppner, and is bad beyond description."

Striking Imitations in Johnstone Collection.

One of the most enthusiastic art collectors that Washington has ever known was the late Harriet Lane Johnstone, the

sister of President Buchanan. When she died she left her collection to the Nation, and it now hangs in the gallery of the Smithsonian Institution (the Museum of the National Capital). Mr. Carter knows these pictures familiarly, as he worked on them both before and after Mrs. Johnstone purchased them. Here is Mr. Carter's report on what he calls some of the more striking fakes in this collection :

“Striking in the Johnstone collection is a landscape to which the name Constable has been given. It is a deliberate fraud, a clumsy one at that, and absolutely worthless. The collection also holds a painting called “Virgin and Child,” attributed to Bernardino Luini, painted on a panel with a black background. In reality, this is but a portion of a very much larger painting, the composition of which included St. John, St. Elizabeth and a lamb. The vandal dealers cut this picture into three parts so that they might have three canvases to sell instead of one. It is a practise that has become common in America.

"I was personally employed to shape up two of these fragments, and did so after my protests against cutting up the picture had been disregarded. In the cutting the poor lamb had been divided in two. One-half, the fore-quarter, I think, was on the portion which now hangs in the Smithsonian Institution at Washington, I painted out this portion of lamb, and if permission is forthcoming, I can prove it by rubbing out the covering of paint which my brush installed.

**"Fake" Titian said to
be in Johnson Gallery.**

Ralph Cross Johnson has spent thousands upon his collection, and has priceless originals yet even in this collection Mr. Carter found bad spots. He says :

"One of the most obvious fakes is a portrait of an Ecclesiastic, life size, which he bought as a Titian. This painting is obviously an old copy, badly drawn, opaque in color and generally weak. A large painting of the Holy Family he showed me as a Rubens, and assured me it had never been touched. I could not

make him believe that I had restored this picture when it was in a very badly damaged condition."

At an expense of thousands of dollars the late Thomas E. Waggaman accumulated a collection which, according to Mr. Carter, was remarkable for the number of alleged fakes as well as for its genuine "masterpieces." There was a picture of "Virgin, Child and Angels," which Mr. Waggaman told Carter cost \$30,000. It was supposed to be by Van Dyck, but showed unmistakable signs of weakness in drawing and color. Mr. Carter says he happened to know that there was an identical copy then on sale in a certain Fifth avenue gallery. Mr. Waggaman also owned a pair of landscapes called "View of Hampstead Heath." They were attributed to Constable. Mr. Carter declares it is a well known fact that he never painted pairs of pictures.

Millionaire art buyers who have been so frequently imposed upon may find some consolation in the fact that so sagacious a buyer as the late Stanford White sometimes made mistakes and

spent thousands for copies and imitations.

“Some years ago,” said Mr. Carter, “when the home of the late William C. Whitney was being completed, he, Mr. White, showed me a ‘masterpiece’ there. He went into a rage at the art swindlers when I pointed out to him an alleged ‘Raphael,’ which stood in the center of one of the big rooms on a special easel. I pointed out to him how I knew it was a fake. Mr. White said it could not be returned, and ordered me to take the blisters out of the fake and restore it with as much care as though it had been a rich original, but this I never did.

“Stanford White once owned a picture called ‘Venetian Senators’ which he believed was by Tintoretto. I originally purchased this picture for a few shillings in a London shop and restored it for my own studio. I sold it to a dealer, and by the time it reached Mr. White it had become a priceless ‘old master.’

“The large collection of Catholina Lambert, the rich silk merchant of New York and Paterson, one of the finest

and largest about New York, is said to be marred by many daring frauds.

"Mr Lambert had what purported to be a masterpiece of Botticelli, the great Florentine painter," said Mr. Carter. "To my amazement I found that it was painted in oil and not in tempera, as should have been, tempera being the medium used by Botticelli and never oil."

Mr. Carter spent several months in the magnificent gallery of P. A. P. Widener, of Philadelphia. He found priceless treasures of real art, but side by side with old masterpieces, he says, were clever imitations and copies.

John G. Johnson, Mr. Widener's attorney, has a large collection, with which Mr. Carter spent a great deal of time. He says he found many pictures to which he took exception both as to genuineness and attribution.

Mr. Carter will return to Baltimore to-day and continue the restoration of a valuable collection. He expects to be called to Boston in a few days to furnish definite proof of his charges against some of the fake pictures which he discovered in collections there.



**Copies of some of the many
Letters of Appreciation
received from Eminent
Persons**

**From
President Lyon G. Tyler, L. L. D.**

WILLIAM AND MARY COLLEGE
Williamsburg, Va.

Jan., 5th., 1909.

My dear Sir,

Anything tending to ensure the triumph of Truth and Authenticity over falsehood and fraud recommends itself to me. I hope some means will be devised to stop the nefarious traffic in bogus paintings and other works of art. I think a law, which will place such traders in great men's reputations in jail, would be a good thing. I have no doubt, however, that the plan you suggest will be a capital one. Wishing you success, I am,

Your sincerely,

LYON G. TYLER.

Mr. J. Purves CARTER,

From Mgr J.-C. K.-Laflamme

Rector Laval University

Quebec, Canada.

Dear Mr. CARTER,

I congratulate you most cordially for having exposed to light a large number of the "faked" pictures that mar the American collections. By doing so you deserve the thanks of all real art lovers.

Yours truly,

J.-C. K.-LAFLAMME.

From Dr. Henry Barton Jacobs

11 MOUNT VERNON PLACE, W.

Baltimore, Dec. 3rd 1908.

MR. J. P. CARTER

Belvedere Hotel, Baltimore Md.

My dear Mr. CARTER,

I am very much obliged to you for sending me a copy of the *New-York American* containing your article on "Old Masters. "

Believe me

Very truly yours,

HENRY BARTON JACOBS.

P. S. — Do you think it possible for you to restore an old painting on a XVIth century coffer? If so, I should be glad to have you call to see me to-morrow, Thursday, before 12 o'clock.

From Mrs. Barney

STUDIO HOUSE SHERIDAN CIRCLE

Washington D. C., Dec. 12th, 1908.

My dear Mr. CARTER,

I thank you very much for sending me that most interesting article. Mr. — had told me about your noble courage. We often feel these things, but few dare say what they believe and know. Believe me to be yours sincerely.

ALICE BARNEY.

P. S. — I should like so to know what you think of my views on «free art.» If you were one of the «25» to serve, the dealers would have to be more honest, for pictures *admitted* would at once increase in value. If you like my idea, speak to your important clients and let me know if they approve.

From Reverend Dr. W. J. Dawson

*The celebrated English preacher, Author
and Critic*

Taunton Mass., Dec. 22nd, 1908.

Dear Mr. CARTER,

I write to express my appreciation of your vigorous crusade against the dishonesties which have made the right understanding of art in this country so difficult and the collecting of pictures so perilous a pursuit.

The American collector does not appear to understand that it requires years of training for the mind and practice for the eye to distinguish a good and genuine picture. He is therefore eminently in need of such guidance as you can afford him. In saying this, I speak with deliberation. As you know, during the twenty years of my life in London, I was a constant student and collector of art. I had a good many people to guide me in these pursuits, but I am free to say that I met no one who had a more exact knowledge of art than you, and none whose judgment was so uniformly sound, honest and reliable. When these qualities are recognized, as they must be, by the great collectors of this country, you will be able

to render them invaluable service, just such service indeed as they most need.

I am yours sincerely,

W.-J. DAWSON.

From Dr. James Dudley Morgan

McPherson Square, Washington, D. C.

Feb. 1st 1909.

Dear Mr. CARTER,

It is very fortunate for the collector of «Old Masters» and other valuable painters that we have one who is so well trained as yourself, to take an interest in protecting the legitimate buyer and collector, from the frauds upon the market.

I have seen where your care and good judgment in restoring and relining a portrait of Sir Dudley Digges by Vandyke which had been roughly handled and exposed, brought back its beauties and original conception.

Very truly yours,

JAMES D. MORGAN.

From Dr. N. J. Pinault

Pass Christian, Miss., Feb. 19th, 1909.

Dear Mr. CARTER,

I read with much interest your study of the numerous fake dealers in paintings,

and believe you rendered an immense service to the amateurs of the fine arts by exposing the frauds. I personally know some of the victims who are still ignorant of the frauds imposed upon them. I have been sick and could not write before, but am getting better and I wish to follow your investigations. You are on the right track. It is about time to have our honest citizens guarded against any further deception.

Sincerely yours,

N. J. PINAULT.

From Colonel R. Wilson-Smith

Ex mayor of Montreal

J. PURVES CARTER Esq.

Belvedere Hotel, Baltimore. Md.

Montreal, Dec. 22nd 1908.

My dear Sir,

I am duly in receipt of your letter of December 17th.

I received a copy of your *exposé* of the great picture frauds, which I perused with considerable interest. I am glad to learn that you will be one of the 25 specially selected to adjudicate upon the works of art, for it is about time that traffic in bogus works of art should cease.

Wishing you the Compliments of the
Season, and with kind regards.

Believe me,

Yours faithfully,

R. WILSON-SMITH

From C. Franklin Hibbert, Esq.

Canadian Pacific Telegraph Building

Montreal, Dec. 11th 1908.

Dear Mr. CARTER,

I have to thank you for the New-York paper (*American*) containing your interview relating to some of the « Old Masters. » This article brings to my mind the interesting conversation you and I had on the same subject, while we were en route to Quebec last summer.

Did you complete the edition of the Laval Collection Catalogue of which you spoke at that time? If so, I should like very much to have a copy, providing you have some copies for disposal.

Again thanking you, I am

Yours truly,

C. FRANKLIN HIBBERT

From Mrs. Sarah F. Waters

So. Washington Square

Salem, Mass., Dec. 11th 1908.

My dear Mr. CARTER,

I want to thank you for the paper (*N. Y. American*) you have kindly sent me. I have read the article on the "Old Masters", and found it very interesting. You must be very proud of the good work you are doing on those lines. I shall keep the paper to show to my niece Mrs. David Francis, jnr. Whenever you are in Boston, I should be pleased to have you call if you have the time to spare. I think you might be interested in some of my old things. We have paintings too.

Yours sincerely,

SARAH F. WATERS.

From George F. Miles, Esq.

Maryland Club

Baltimore Md. Dec. 20th 1908.

Dear Mr. CARTER,

I received your letter from N. Y. yesterday and I am glad to hear that steps are to be taken to prevent further frauds in connection with the introduction of the "Old Masters" into America. It

must be a sad blow to the so-called importers to have their little games spoiled on the eve of better times.

I had hoped to have had the pleasure of seeing you before we left for the South, etc.

With kind regards and wishing you a happy Christmas and New Year, believe me

Very truly yours,

GEORGE F. MILES

From R. A. McCormick, Esq.

Baltimore, Md., 1/26/09

Dear Mr. CARTER,

Having recently read and heard discussed some of your expressions in public print with reference to frauds perpetrated upon collectors of Paintings, which seem to have assumed as real an existence and as well organized proportions as those practiced in the manufacture and sale of antique furniture, I write to express my appreciation of your disinterested work in exposing the methods used by a class of Criminal Art Dealers in foisting fakes of Old Masters upon public and private galleries at the expense of a depreciated public taste and lowered standard of art.

I bespeak for you every success and hope your "*exposé*" will result in ending such frauds in the United States, and so

lead to a higher standard among collectors generally.

It is to be hoped the proposed National Art Committee may materialize.

If organized as proposed, to act in connection with the National Museum at Washington, as a "Court of Last Resort", in art, it should, and undoubtedly will be welcomed by collectors who wish disinterested and competent judgment on paintings brought into this country.

Sincerely yours,

R. A. McCORMICK.

MR. J. PURVES CARTER
Quebec, Canada.

From James Crankshaw Esq. K. C.

*Barrister at law and Author of Crankshaw's
Criminal Code.*

Montreal, Dec. 22, 1908.

J. PURVES CARTER, Esq.
260, Fifth Avenue, New-York.

Dear Sir,

I have read, with a great deal of interest and satisfaction, the account contained in the « *New-York American* » of your revelations and exposures of the great picture frauds, carried on to such an alarming extent in the United States.

Although I have often heard you speak

of the tricks resorted to by fake picture dealers to fleece the wealthy patrons of art, whose confidence they have gained, I must confess that I did not realize the full enormity and criminal heinousness of the traffic. It was indeed high time that something should be done to put a stop to it, and I am very glad that you have had the fearlessness to loudly sound the alarm, and that now, in the interests of art and education, an influential movement has been set on foot—as a result of your efforts—to deal with so serious a matter.

With your many years practice and your thorough experience of, and intimate contact with the principal galleries of Europe and of America, you have acquired in the highest degree the theoretical and the practical knowledge, skill and ability so necessary to be possessed by the critical expert; and there can be no doubt that, of all men, you are the one to do the active work of further revealing and exposing the frauds of unscrupulous harpies, of stopping their nefarious work, and of bringing them at last to justice and of having them punished as they deserve, for their wicked crimes.

With my best wishes for your success,
I remain,

Yours truly,

JAS. CRANKSHAW.

From Ruxton M. Ridgely Esq.

Attorney at law

Gaither Building, Baltimore

Feb. 1st 1909.

MR. J. PURVES CARTER

Hotel Bellevue, Boston, Mass.

Dear Sir,

I received a copy of your *exposé* of the fake picture traffic and highly approve same. I am delighted with the manner in which you restored the old paintings for me. They seemed to have grown clearer and more beautiful since in your possession, although the trace of the restorer's brush cannot be found. Your opinion regarding the "Hogarth" is most reassuring, coming, as it does, from one whose large experience in the past with the old masters, makes him peculiarly well-fitted to express an opinion.

Very truly,

RUXTON M. RIDGELY.

From Prof. J. E. Prince, L.L. D.
LAVAL UNIVERSITY, QUEBEC.

QUEBEC, April 2nd, 1909.

MR. J. PURVES CARTER,
QUEBEC

Dear Mr. CARTER,

You have had the kindness to send me a sketch of the many frauds perpetrated in relation to paintings. I also am in receipt of the booklet "Great Picture Frauds", in which I find many important letters of appreciation of your undertaking. I cannot but congratulate you upon the idea of telling the truth regarding a subject of such an importance. The work of restoration on which you have been engaged lately, at our University, is most interesting and valuable. I congratulate you again and wish you success.

Yours truly,

J. E. PRINCE.
